| Diploma Programme subject outline—Group 6: the arts | | | | | | | | | | | | | | |
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| School name | Hellgate High School | | | | | | | | | | School code |  | | |
| Name of the DP subject | IB Art | | | | | | | | | | | | | |
| Level  (indicate with X) |  | Higher |  |  | Standard completed in two years | | |  |  | Standard completed in one year \* | | |  |  |
| x | x |  |
|  | *(indicate option(s) in visual arts)* |  |  | *(indicate option(s) in music)* | | |  |  | *(indicate option(s) in music)* | | |  |  |
|  | Visual arts | |  |  | | | |  |  | | | |  |
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| Name of the teacher who completed this outline | Courtney Christopher | | | | | | **Date of IB training** | | | | August 9-12 2009 | | | |
| **Date when outline was completed** | 9/19/11 | | | | | | **Name of workshop**  (indicate name of subject and workshop category) | | | | DP Art | | | |

\* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

1. Course outline

* Use the following table to organize the topics to be taught in the course. If you need to include topics that cover other requirements you have to teach (for example, national syllabus), make sure that you do so in an integrated way, but also differentiate them using italics. Add as many rows as you need.
* This document should not be a day-by-day accounting of each unit. It is an outline showing how you will distribute the topics and the time to ensure that students are prepared to comply with the requirements of the subject.
* This outline should show how you will develop the teaching of the subject. It should reflect the individual nature of the course in your classroom and should not just be a “copy and paste” from the subject guide.
* If you will teach both higher and standard level, make sure that this is clearly identified in your outline.

|  | Topic/unit/assessment component  (as identified in the  IB subject guide)  State the topics/units/assessment components in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
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| One class is |  | minutes. |
| 47 |
| In one week there are |  | classes. |
| 5 |
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| Year 1 | Artistic identity.   1. Discovering artistic identity through a montage of styles, messages, and subjects. 2. What is Art? 3. How can one reveal artistic identity through art?   Concentration on Life Drawing. | 1. Style composite mural 2. 8 versions of an object in varying media 3. Contrasting Self-portrait, | Quarter 1 | | | Formative Assessment techniques:  Including entrance and exit tickets, self assessment rubrics, collaborative exploration, one on one critiques, written conversations, reviews and redos, mentoring, personalized research, and target based learning.  Daily Participation.  Project completion.  Portfolio Review.  Formal written critic.  Art History Test.  IWB sketchbook assessment.  Internal Assessment. | Chuck Close  Leonardo Da Vinci’s Notebooks  Leon Batista Alberti  Classical Drawing Atelier. Juliette Aristides  Bridgman’s Complete Guide to Drawing from Life.  George Bridgman  Drawing the Head and Figure. Jack Hamm  Drawing from the Great Masters. Hale  Leon Batista Alberti  Mark Rothko  Color Theory  Vision and Art: The Biology of Seeing  Gardener’s Art History  Stokestad’s Art History  The Painting Atelier Juliette Aristides  Interpersonal Communication  Howard Gardner Frames of Mind  Howard Gardner’s Five Disciplines  Sol Stien’s: Stien on Writing  Steven Johnson’s: Where Good Ideas Come From  Johnah Leherer’s: How We Decide.  Geoff Colvin: Talent is Overrated.  Children’s Book Illustrator  [www.illustrators.com](http://www.illustrators.com/)  Sculpture Techniques  Andy Goldsworthy  Richard Long  Aboriginal Design  Cultural Geography |
| Artistic Expression.   1. To what extent does colour enable us to express an emotion and feelings? 2. Developing imagination. 3. Developing Creativity.   Concentration on colour and painting techniques. | 1. Non-objective painting. 2. Still Life – varying media 3. Post-Modernism Combination: Tempura, Acrylic, Mixed media, Expression of an emotion in paint. | Quarter 2 | | |
| Historical and Cultural Influences:  1. How do cultures use art and media to promote ideas and points of view?  2. How does history influence trends in aesthetics?  3. What is perception? | 1. Printmaking, relief, batik, or intaglio 2. Non-western design/contemporary solution. 3. Exploration of perception as an intellectual, cultural, and physical device. Found object sculpting. 4. Overview of Art History and the role of society. | Quarter 3. | | |
| Use of media to Communicate Ideas:   1. What are the components of artistic communication? 2. How do artist individualize and present their message? 3. Can you anticipate the life of a message?   Emphasis in forms and misc. media | 1. Ceramics 2. Found Object. 3. Reed and Rice Paper | Quarter 4 | | |
| Year 2 | Finding Thematic direction.   1. Portfolio Plan | 1. 3D work. | Quarter 1-HL | | | Critic of two Summer Projects.  Daily Participation.  Project Completion.  Gallery Set Up and Art Presentation.  I WB sketchbook assessment.  Development of the CRB.  Practice Interview. |  |
| Experimental Technique, Evaluating art and the IB model   1. Balancing what you do well with what will make you grow. | 1. Study IB model 2. Mid-term Portfolio Review: 4 2D works. 3. Draft Artist Statement | Quarter 2-HL | | |
| Developing Professionalism/ Getting ready for the exam | 1. Photography 2. Final Artist Abstact. 3. CRB and IWB consolidation 4. Practice Interviews | Quarter 3-HL | | |
| Exam, Interview, and Social Conscience | 1. Presenting work for the wider world. 2. After test: Ceramic Tile for Posterity   Community Outreach Kiva.org | Quarter 4-HL | | |

1. Diploma Programme external and internal assessment components to be completed during the course

Briefly explain how and when you will work on them. Include the date when you will first introduce the assessment components to your students. Explain the different stages and timeline and how students will be prepared to undertake both.

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| IWB’s will be introduced at the start of the course along with an explanation of the curriculum, internal and external assessments, and the CRB. Internal assessment and a first interview will be conducted at the end of the first year so that Standard Level students can participate. Beginning the 2nd quarter of the Higher Level year IB course study will be reviewed. The semester exam will consist of an interview, 4 project 2D portfolio review, and the drafting of an artist statement. During the 3rd Quarter of the Higher Level year students will consolidate the material for CRB’s, and IWB’s, while conducting practice interviews with each other. During the 4th Quarter HL students will develop their gallery space. |

1. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lesson.

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| Topic | Link with TOK (including description of lesson plan) |
| Experimental Techniques | After a discussion about how creativity fits into the emerging egalitarian worldwide information trends, students will be asked experiment using found objects in an environmentally conscience manner. To aid in creative development the tenets of Post-Modernism will be researched and adapted to the project. They will select an region or country from a random stack and study enough to speculate on the chosen areas perspective on a global problem. Students will select two culturally relevant ideas and then use the definitions of Post-Modernism to mix, layer, or juxtapose them with the express goal of developing a message for and about society. |

1. International mindedness

Every IB course should contribute to the development of international mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

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| Topic | Contribution to the development of international mindedness (including resources you will use) |
| Culture | We will discuss what a qualitative life means. We will then speculate followed by research, on how this concept is viewed from the perspectives of 6 characters from differing cultures. To give the work relevance and a focal point of presumed altruism, we will consider the response to the Haitian Hurricane. This response will provide the inspiration point for works of art. Students will select a character and assume their point of view creating a work of art. Students will be encouraged throughout the course to find mediums, styles, and compositions, which fit their own passion so the supplies may include everything from ceramics, paper, paint, canvas, or computer programs. Appropriate character amalgamations may be drawn from IB teacher forums, Janes, Cultural geography texts, or geography professors at our local university. |

1. Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

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| Topic | Contribution to the development of the attribute(s) of the IB learner profile |
| Personal Theme | In an effort to encourage the risk taking necessary for innovation, students will be encouraged to take personal risks in their artistic portfolio. After a personal review, areas of omission, from media type, to style, or content will be individually assessed along with identification of trends and strengths. Students will then combine a strength and a weakness into a work of art. Assessment will derive from time and effort spent, instead of results. The courage to risk failure seeking something new will foster innovation as a process fighting for a solution on the cusp of the unknown. |

1. Facilities and equipment

The teaching of this subject requires facilities and equipment to ensure a successful teaching and learning process. Describe the facilities and equipment that you have in your school to support the development of the course. Include any plans to further develop them and indicate the timeline.

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| We have 3 art rooms and a storage facility. Art equipment is old and not plentiful, so curriculum is designed with economy in mind. 6 Ceramics wheels support the ceramics class so they will be unusable for IB. One kiln means that figurative ceramic works will be fired at unscheduled times meaning that if a student has a ceramics project then they will have do a concurrent project and the teacher must be lenient as to due dates. Lack of computer assets hampers digital photography and digital media. IB art class has one sink. 4 sinks would be preferable for painting. We have 7 easels desks and chairs and sets of art supplies. A set of 3 digital media computers (Adobe Master Suite configured), cubby space, a class set of digital cameras, 1 or 2 more sinks, another printing press, and another kiln would be helpful. Further a ceramics lab, a digital media lab, a set of 6 busts, a skeleton, and a printmaking studio, would fully configure the art department for future requirements. |

1. Other resources

Describe other resources that you and your students may use at school, whether there are plans to improve them and by when. Include any resources from the outside community that may contribute to a successful implementation of your subject.

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| We have 10 digital camera’s, a kiln, art spaces, a courtyard for still lifes, a University 5 blocks away, paints, paper, desks, chairs, an interwrite board, internet connections, knowledgeable colleagues, a supportive community, and an sincere desire to help our students live to their potential. |